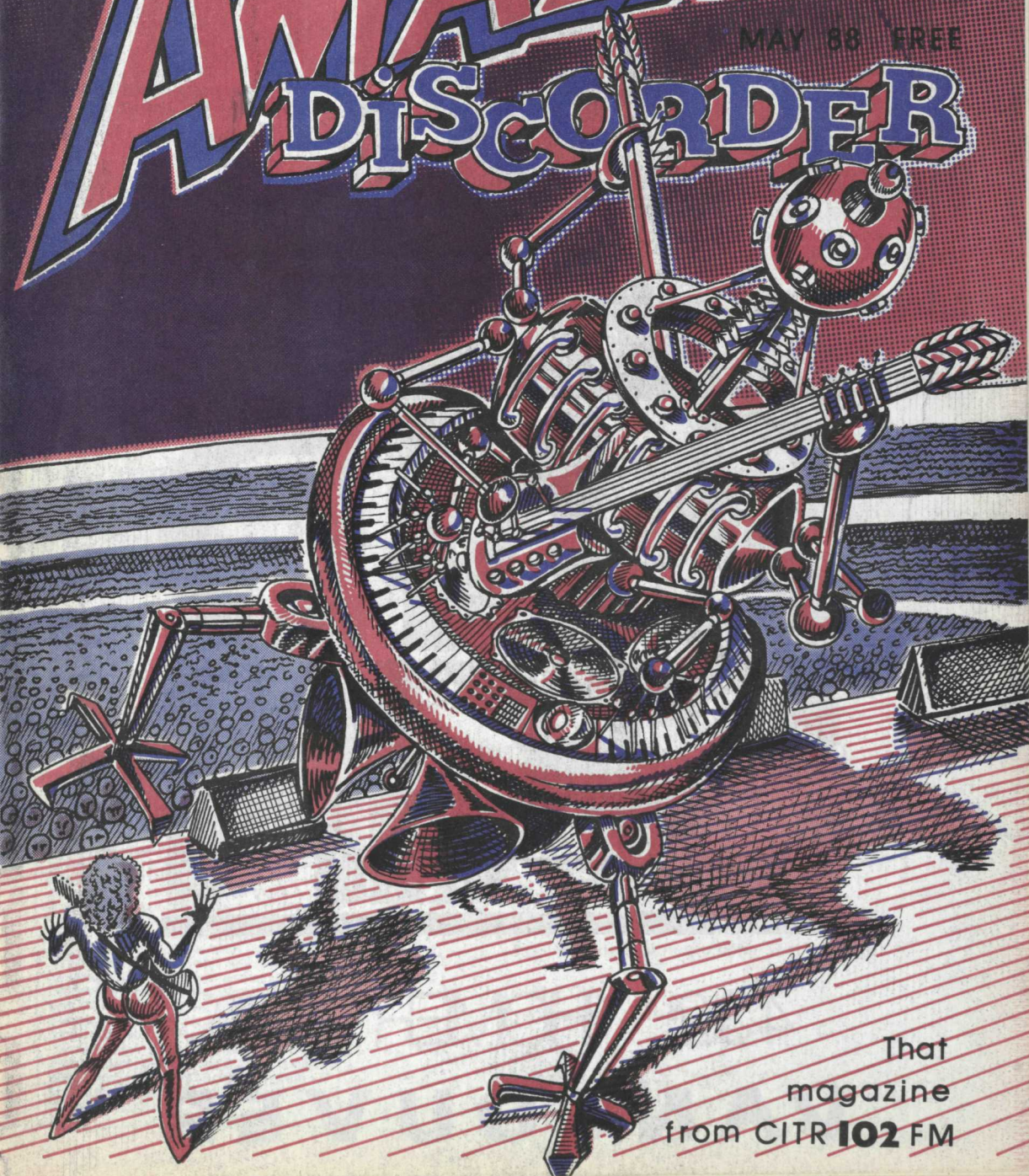


The

AMAZING

MAY 88 FREE

DISCORDER



That
magazine
from CTR **102** FM



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VANCOUVER

DISCORDER

That Magazine from CTR Radio 102

April 1988 Vol. V Issue #64

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Discorder is That Magazine from CTR Radio 102 and is published monthly by the Student Radio Society of the University of British Columbia, although it winds up being printed deep from within Surrey, Canada.

Discorder Magazine prints what it wants to, but pledges to put the CTR On The Dial program schedule and SpinList record chart in every issue. Discorder also vows to circulate 17,500 copies by the first of each month. Subscriptions are encouraged. Twelve issues: \$12 in Canada, \$12(US) in the States, \$18 elsewhere. Make money orders or certified cheques payable to 'CTR Publications'.

CTR Radio 102 broadcasts a 49-watt stereo signal throughout the Vancouver area at 101.9 FM. But for best reception, hook up to the FM cable network. CTR is at 101.9 cable FM on Rogers (Lower Mainland) and Shaw (North Shore) cable systems, but is still at 100.1 on Rogers (Fraser Valley).

Inquiries about CTR, Discorder or the Mobile Sound System can be directed to station manager Harry Hertscheg at 228-3017, between 10 am - 4 pm, Monday to Friday. If you want to talk to the deejay, call 228-2487 or 228-CTR.



Destination: Outer Space. A man will soon look out on space from cockpit of the rocket

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AIRHEAD
c/o CITR
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V6T 2A5



Dazed and Concerned

Dear Airhead,

I've been reading the Disorder on and off for a few years now and I've always wondered: are the people who run/write it normal? I mean, are they really cool or are they just like me? Do they have hang-ups and do they worry what people will think? Do they long for a mate? Do they walk into a club and think everyone is looking at them? Do they walk into a club and worry if no one is looking at them? Do they see someone on the street who they know-but-doesn't-look-so-cool, so pretend not to see them? Do they have weird relatives they pray they'll never see when their friends are around? Do they pretend to know a song that everyone instantly recognizes when really they've never heard of it? Do they con their way through work/school and then tell everyone how diligent and hard they are working/studying? Do they go home with someone they never met while under the influence of something they never did and wake up the next morning and wish they never did either? Do they wish they were really together like that person they met at some artsy fartsy cafe? Do they go to the art gallery and pretend to be really interested when actually they wish they were at Burger King chowing down a Whopper? Do they buy their clothes at The Bay bargain basement and tell everyone they get them at the Sally Ann just because it's cool to be poor, but uncool to be cheap? Do they write desperate letters to obscure magazines then hope they will publish the letter just because if they do maybe they will be famous for just a minute, but then no one will believe them because they used a phony name just in case someone they liked read it and thought it was stupid and swore never to talk to that person again, and who wants them in the first place?

PLEASE RESPOND. MY MIND CAN'T TAKE IT.

Grizzelda Bonafide

Yes and no.

Conspiracy!

Dear Airhead,

How dare you! I'm disgusted! I was calmly reading my April Disorder when I came across Matt Richards' "Social Tourniquet". I read it and at first thought nothing of it. It was an interesting piece. Then I thought, 'this is strange, what on earth would possess someone to write a 1001 word run-on sentence?' Revenge on a past English teacher? Or was it perhaps just some form of self-gratification which used the word "and" eighty-one times in a sentence. But then it struck me! The first word, the middle word and the last word form another sentence: "SO LOVE TIME"! I was shocked! I never thought Disorder would stoop so low as to send subliminal messages to innocent readers through seemingly innocent reading material. Never again will you be trusted... Never! I'm tempted to tell the mayor about this! I'm sure if he knew he would cancel his

subscription! And keep in mind as well my fiendish friends that there is but one REAL blasphemy, and that is the mutated mind! So remember... I am watching. I wish you a thought-provoking, stimulating and entertaining evening.

PS. re: Drainpipe. Skateboarding is NOT a form of deviant behaviour.

Simone

We talked to the mayor and he said he didn't care what we did as long as we didn't make any gratuitous comments about his Yuppy image or his stupid idea to get rid of Granville Street Mall

The Essential Letter

Dear Airhead,

I just finished the first half of April's Airhead letters. Here, let me pass you a kleenex! It's a wonder your creative juices haven't freeze dried altogether. I'll tell you a secret: those guys are the ones that run out first to get this mag! I wonder how they'd do putting it together each month and still pleasing everyone.

Creativity is an individual and personal thing. By listening to them, you'll be losing everything we truly get off on in the Disorder. They ought to read between the lines and appreciate the effort and uniqueness that goes into each mag. Judgement is pretentious as far as I can see. If they want a regular layout and easy reading for the eye, tell them The Enquirer has all that, and keep up the great work. I love you, Disorder.

Bubba

Your cheque's in the mail.

No Man's Land

Dear Airhead,

Wot's up peoples Ass about Surrey? I dislike most of the neaderthaloids out there but some are OK! Surprisingly enuf, some of those fuckin-A goofs read "that magazine from CITR". I for one am not a Fuckin-A goof, but I listen to, shudder, rockin tunes occasionally. Maybe it's just me, but the Disorder is in a state of confusion. In some issues, y'all are anti-skater, anti-alternative and anti-self. Why? Are you confused? Confused enough to call a rocker a skinny person? And to end all the criticism, good mag! Like it!!! P.S. Do you people watch Polka Time?

Illustriously yours,

Commensurability
(Sean from FINAL NOTICE)

Re: Surrey. We at Disorder have nothing against the place. Indeed the magazine is actually printed there. Don Chow's from Surrey. Maybe that explains it. Re: the state of confusion. Of course we're in one. Aren't you? Isn't everybody. Is the sky black? Re: "Polka Time". Ya, we watch it, but we'd never go so far as to brag about it in a magazine with a circulation of 17,500. Whoops.

Wet Logic

Dear Airhead,

Just a thought. If humans are composed of 84% water and God created us in his own image, wouldn't that mean God is water?

Allan

No, it means God is 84% water.



Calling All Bands

Dear Airhead,

Hi, it's me, 12 Midnite, Vancouver's best known unknown enlisting your help. Since my last Arts Club show I have gone into seclusion on rainy Van Isle, immersing myself into several new projects including finishing up work on my solo album (far removed from my days with Young Adults) and other things you all will be hearing about soon soon.

But that's all beside the point. Where I need your help is, I am currently working on a movie proposal (script, locations etc) and would like to use only Vancouver bands on the soundtrack. Now I know there are bands out there that I don't know or even know of, so if you could explain the situation to your readers and pass on my request that any bands/artists who play urban gritty music and may want to have their music in an urban gritty movie about sex, rejection, failure and overcoming odds in an uncaring subculture of art, drugs and perversion to forward tapes and info to: 12 Midnite c/o The Grey Area/Rant'n'Rave, Vancouver, V6B-1C9.

Thankyou for any help. Tapes will be returned if a contact number is included.

Love and Kisses,

12 Midnite

Calling All Travelling Bands

Airhead,

Winnipeg has a new venue for alternative entertainment! The Cauldron is a co-operatively run hall, staffed by volunteers and has been open since mid-January. We are booking acts from the wide spectrum of the alternative arts and would like to include performers from your area. Please contact us if you are interested. Call us at 1-204-957-5895 and talk to Kent or Max, or drop us a line at The Cauldron, 72 Princess, Winnipeg, Manitoba, R3B-1K2.

Max Yates

(Found on a table at The Railway Club)

God.

Where is God? Have you met the devil this week? The devil is God's evil twin brother. The devil dates Morgan Fairchild. Morgan Fairchild and God do not see eye to eye. God dates Elizabeth Taylor. Elizabeth Taylor, much to God's chagrin, is a loose woman. But God likes her anyways.

Do you like Liz?

Do you like God?

They like you. You, God and Liz all have something in common. You do not date Morgan Fairchild. You are not the devil.

Maimie Van Doren

More Questions

Dear Airhead,

Thanks for printing my letter. It feels good to be in print. I realize now that there is a bit of a non-sequitur at the end, but isn't that what life's all about: confusion at the end. To Argh Arg Fuckface: take a look at Safeway. It's an anagram for 'a few say'. What, I don't know, but it's pretty spooky all the same. Does anybody know what happens when you send a letter to an artist by way of their record company? Does it get there or does it end up being giggled at by a bunch of coked up record execs? April Discorder was good. I laughed more than I have for a while. Purple is a good color for the cover. What sort of photographs are printable? No wait, I mean like: color or slides or what? And remember, the only good stickers are free, stolen or homemade. It's good to see more people riding skates on campus.

Drainpipe

We don't care what goes on inside major record companies. Why do you think we hang out at CTR? As for photos, good black & white prints reproduce best. Color stuff is so so, depending on the colors and the ammount of contrast. Slides are out.



Love, Peace and Litigation

Discorder,

Re: Retinal Circus. This past summer a local band managed by Karen Lund used this name for a short time without my permission. I told them that I still value the name and intend to use it again for some nefarious purpose or other but Karen said they want to resume its use. I thought you might like to see the letter I sent her. Notices have also been sent to many venues and agents in the Lower Mainland. I hope you will join in any protest campaign should these people try this again.

Yours truly,

**Roger Schiffer and
Retinal Music Corp**

Dear Ms. Lund,

Re: Retinal Circus. You have asked me to confirm in writing my claim to the above name

which was used by a band you manage when they performed at The Town Pump on 12 August 1987.

In the years 1967 and 1968 I was the president and eventually the sole shareholder of Magic Theatre Ltd which did business under the trade name and style of "RETINAL CIRCUS". We operated a Light Show and Dance Hall at 1024 Davie Street, Vancouver and presented concerts by many well known U.S. and British recording acts as well as all of Vancouver's original rock scene, as it then was.

The name "RETINAL CIRCUS" was promoted on a saturation basis on radio, television, newspaper and through psychedelic posters and postcards/handbills (which I still have by the tens of thousands). We produced Be-Ins throughout the city; housed the Free Clinic; ran benefits for Cool-Aid, various Native organizations and even the White Panthers. Once or twice we opened doors and used our premises as a free crash-pad, so that kids who'd come to town for a special event would have somewhere to spend the night. For a while, we held regular meetings of the City Government, a YIPPEE-style organization set up to counter Mayor Tom Campbell, and I was the Minister of Culture.

When the place closed, I kept the name and sponsored a few events under its "umbrella". I have had many offers to buy it and only once did I consider "passing it on" to someone else who might do for your generation what we did for ours. In 1985 there were some discussions with the Centennial Committee about producing a special event under that name, bringing together all us "old-hippy" performers, crew and audience and the generations which have followed. Now, I think we'll leave that to some future date...

If you think the impact of "RETINAL CIRCUS" was light, I suggest you look through the clippings at the Sun or the Province, or even the Seattle or Edmonton Papers. You could talk to J.B. Shane, Mulligan, Burge, or Latrimo; Cliff Jones, Feldman, Bruce or Valley; the people at VTC/CBO; Dan McLeod, Tripper, Cramer, Bachman or the guys in Trooper; Fairbairn or Duris Maxwell. Or you could speak to Donald K. Donald, Lou Reed or Bill Graham. You'll see -- I paid my dues and that name is MINE!

Because it is and because Cliff and the others in your band have not acted responsibly I have decided to firmly consolidate my rights to this name. Please be advised that I am now the sole shareholder and president of "Retinal Circus Music Corp." a company incorporated under the

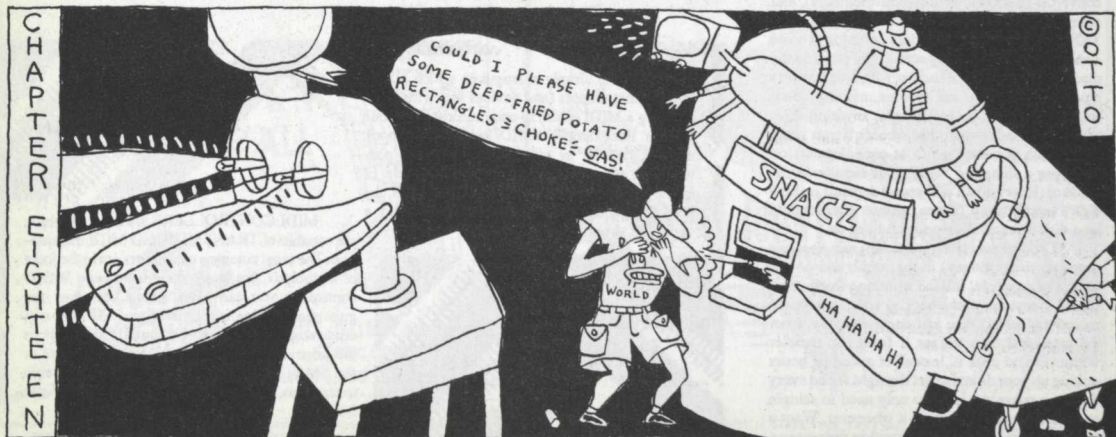
laws of this province. Accordingly, any further use or attempted use of the name "Retinal Circus" or anything resembling that name will result in legal action against you, all members of the band, and those agents and venues involved.

In order to further protect our exclusive right to this name in connection with music and youth oriented activities, I am prepared to send similar notices to all agents and venues in this area. I would urge you, however, to write to me immediately confirming that the band will not use this name again. I remind you that I can already pursue you and the band members for damages for your unauthorized use of "RETINAL CIRCUS" to date. If I receive such a letter from you by 30 December 1987, however, I am prepared to release all of you from any such liability to me. I trust you will act accordingly.

Yours truly,

Roger Schiffer

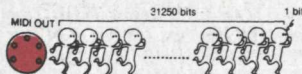
We've been hanging on to this correspondence for a couple months now at Discorder, mainly because we found it so bizarre. Only after several readings and deep study have we concluded that far from being a serious tome, it is in fact a dark satirical poke at the corrupted values of the once idealistic 60s generation. Mr Schiffer, in posing as an ex-hippy-type turned lawyer, has found the penultimate caricature through which to pursue this end. What did happen to those free easy values the 'hippies' once pursued so proudly? How can an ex-Acid freak sell Life Insurance and still live with his soul? Where is this Spiritual Materialism taking us, and what would John Lennon have to say about it had he not been assassinated by a minion of satan? Is it any wonder that kids today wear black and profess not to care? Discorder, of course, does not have any answers. Though we don't deny that 1967 and the Summer of Love must have been a pretty amazing party, we aren't sorry we missed it. Those heady days appear to have warped an untold number of then young minds instilling in them the delusion that they'd hit a peak of sorts, that what was can never be again. The hangover lingers. Those who once had something continue to do their darndest to grind it into nothing. We of subsequent generations who have only the Autumn of Apathy (1977) and The Winter of Hate (1987) to hold dear (read: nothing to get excited about) continue to do our best to create something. By the way, we're changing the name of the magazine to RETINAL CIRCUS.



THE NEW SCENE dream MACHINES

There are those of you that will scoff at electronic instruments. Maybe you are a guitarist. Maybe you think you are a punk. Prepare yourself for old age. Don't get me wrong- you can continue doing what you're doing. Just like the dance bands that were popular before electric guitars. The fact is, synthesizers and electronic sounds are no longer the domain of wimp-shit British new wave pop bands. A lot has changed in the field of electronic music in the last five years or so. This is an understatement. These days, any sound is game and can be used with relative ease. The punk ethic of D.I.Y. has been stolen by kids with samplers. Musicians and composers have been waiting for the sampler for at least 75 years. If the futurists of the early 1910's who came up with The Art Of Noise manifesto were around today, they would shit their pants in amazement. And sample it.

What follows is something of an overview of some of the musical technology available at the moment. If you're interested, you will want and need to find out more. Much has been written in more detail. Look through some magazines, like *Electronic Musician*, for example. If you're not a musician, there's no better time to get involved. You won't have to hide out for five years practicing scales before you can do anything. Not that it won't help, but the rules have definitely changed. You don't even have to join a band. How's that for punk ethic? Anyway, read on: the clock's running a little faster every fifteen seconds.



WHAT IS IT? WHAT DOES IT DO?

SAMPLERS are devices that record sound, convert it to digital information (numbers), and store it in memory where it can be recalled, or **TRIGGERED**, from a keyboard or button of some sort. This means that any sound you put into the machine can be played back at will, as if it were a musical instrument: car crashes, mooing cows, fingernails across a chalkboard... anything. You can steal sounds from other records if you want. How much you can record at once depends on how long a sampling **TIME** your sampler is capable of. How good it will sound depends on how high a sampling **RATE** you can use. There should be a disk drive to store your samples on.

If you're a working musician, samplers can save you time (money) in the studio and on the road. For example, instead of taking the time to record every repeat of a backup vocal, you could record the perfect take just once, sample it from the tape, and then trigger it from the sampler whenever you want it. Instead of spending hours miking up your drums to get the right sound every time you move the kit, you only need to sample each drum once and trigger it whenever. Want a different sound? Just pop in another disk.



"If this was 1971, and I were to refer to someone as an electronic musician, we would all have a definite concept of what that meant. And we would have an idea of what that might sound like. But if I were to refer to someone as an electronic musician today, it's really a whole different kind of a concept. It could mean any kind of style. It could mean anything."

-Paul Rice (Sam Ash Music, NYC)

MIDI is simply a language which allows musical instruments (and devices into which you can plug a MIDI cable) to communicate with one another. For example, a MIDI keyboard can hook up to a sampler or other synthesizer and play whatever sounds those devices are capable of making. MIDI eliminates, or at least reduces, the need for multiple keyboards in order to play a variety of sounds.

MIDI CONTROLLERS are devices which are capable of **TRANSMITTING** MIDI information. The most common controllers are in the form of keyboards, but lately there have been **WIND** controllers you can blow into. Controllers for guitars and string instruments are still at a very crude stage of development, but are available in the form of **PITCHRIDERS**. They are limited in the **AMOUNT** of MIDI information they are able to transmit, which is the measure of any controller.

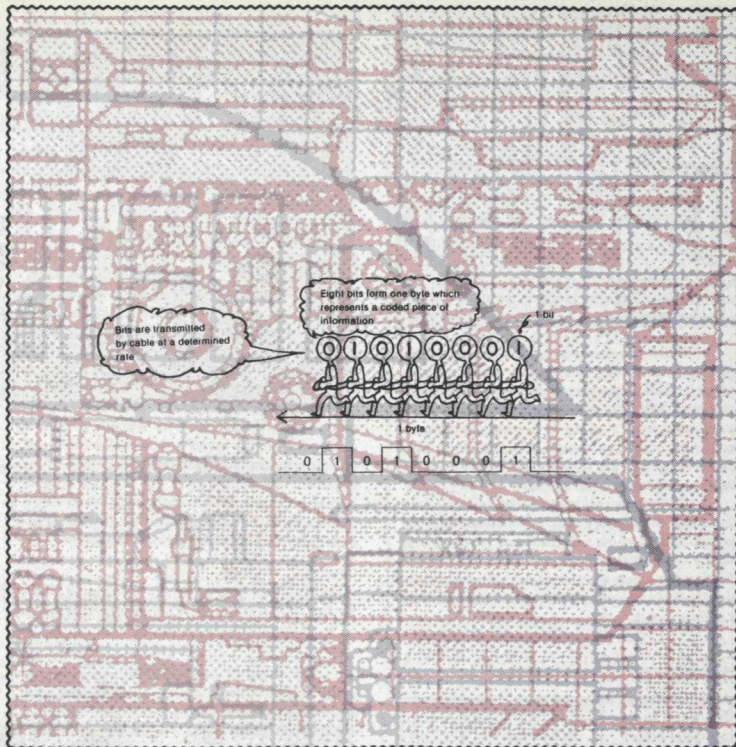
MIDI INFORMATION is not musical information any more than the scroll inside a player piano consists of music. It consists of things like KEY NUMBER (which note), VELOCITY (how hard you hit the note), AFTERTOUCH, PROGRAM CHANGES, etc., etc. All of these parameters are translated into numbers and sent from machine to machine through MIDI cables.

"The only advantage I see of tape is the ability to record. But in a few years time, we'll probably have recordable CD's. In many ways, DAT (Digital Audio Tape) is only an interim technology. It has all the disadvantages that tape has: it's subject to wear and tear, it has dropouts, it has wow and flutter. And in the end, the machine is going to eat it up at some point."

-Guenther Hensler (Polygram CD-Video)



SEQUENCERS are devices which record, play and organize MIDI information on a number of tracks. Like a multi-track tape recorder, but much more versatile (except that it doesn't record actual sound, just MIDI numbers). You can record on a sequencer either in REAL-TIME or you can take as long as you like, inputting one note at a time. A sequencer reduces the need for physical dexterity in playing an instrument. You can just program the notes in and play them back at will (boring live!). A sequencer will not make any sound on its own, but will cause whatever device to sound (i.e. sampler or synthesizer) that you MIDI it up to. Sequencers can be bought either as portable, stand-alone units, or as software packages for various computers.



cont. p. 8

LOOKING FOR A CHALLENGE?!

TEST YOUR SKILL

WITH
COUNTDOWN BASKETBALL

AT

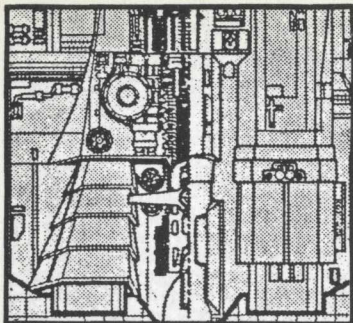
SUB ARCADE

UBC SUB LOWER CONCOURSE
ALL AGES WELCOME

AND I SAW A DOOR IN HEAVEN AND HEARD THE SAME VOICE SPEAKING THE VOICE LIKE A TRUMPET SAYING "COME UP AND I WILL SHOW YOU WHAT IT IS TO COME TO THE FUTURE"

JOHN FLUEVOG

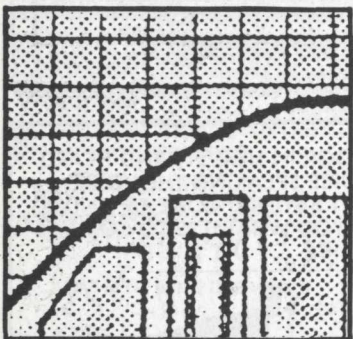
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"When I look around at the new technologies and how, every season, the manufacturers terrorize the consumers with new technologies and new information protocols they must learn, wondering what's going to become obsolete or not, it becomes real rough. It's actually a new challenge, and it's created a more intelligent user than we've ever seen in the past.

"Technologies that once cost a few hundred thousand dollars are, all of a sudden, being shrunk down and put into consumer products that have a lot more ease of use and flexibility. And for the first time, manufacturers are taking the foresight to build instruments that can be updated with a software disk."

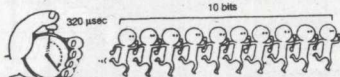
Jim Mothersbaugh (Roland Corp.)



DRUM MACHINES are specialized sequencers that use their own drum sounds. As sequencers, they are limited, but can sound interesting when MIDI'd to another sound source. Again, using a drum machine eliminates the need to spend years hammering on a kit in order to develop the coordination necessary to pound out a steady beat. In fact, the beat generated from a drum machine is as steady as you can get, which is why some people hate them. But, one of the great things about drum machines is that you can turn the volume down to whatever level you want. So instead of being banished to the garage for practices and having as-of-yet unconverted admirers threatening to kill you if you don't turn that shit down, you can sit in the comfort of your little apartment with a pair of headphones or ghetto blaster and turn your drummer on or off as you like.

Nowadays, you needn't settle for a drum machine that doesn't have **DIGITALLY RECORDED** drum sounds built in. Also, take a look at the **NUMBER** of audio **OUTPUTS** available on the machine; ideally, you ought to have one for each drum so that you can EQ them individually. And if you have already spent years learning to be a drummer, don't worry, go out and get a drum machine yourself. You can't lose if you can use both.

SIGNAL PROCESSORS, or effects, can alter sound in a number of ways, such as with **REVERB**, **DELAY**, **PHASING**, and so forth. **DIGITAL** processors have recently made these effects cheap and easy to use. You can get single units that are capable of producing many different effects for very little money, compared to just a few years ago. Machines like the Alesis **MIDIVERB** have a variety of effects for a few hundred dollars, but are limited in that you can't vary the effects **PARAMETERS**. The Yamaha **SPX90 II** can be bought for under a thousand dollars, and has programmable parameters as well as a much improved delay time over the original **SPX90**. Signal processors will continue to come down drastically in price and improved features, perhaps more so than other types of machines.



"This line of advancing technology isn't going to slow down, it's going to accelerate, and we're going to have the merging of all different areas of producing music. The instruments themselves, which are evolving into workstations from one end, and the recording facilities, which are evolving into workstations from another point of view, are really starting to merge. The high-end synthesizer companies are becoming recording studio technology companies, and a few of the recording studio technology companies are advancing into areas of sound modification that are touching on synthesis. I think the logical progression that we're going to see, over the next decade or so, will be the general purpose workstation: something that encompasses the best of all the instruments we currently have, and MIDI recording, as well as actual sound recording, for the capturing of sounds which don't begin as an electronic sound by themselves. And I also think we'll be seeing dramatic price reductions, so that the portastudio of the future will probably include all of these features.

"As artists, what we'll probably see is more and more individuals working at their own rate, their own times, and making up their own rules, using this expansive technology and tailoring it to their own needs. I don't think studios will go away, but I think they'll become an area where specialists will be able to work in concert with each other and help each other on projects. You'll go there more for advice and consultation on how to achieve your project, rather than to just get what you've done recorded. There will probably be some elements of needing a central place to put the recorded material into a common format, for distribution either by record companies or whatever the mode of mass distribution might be by then- which is also something that could drastically change. The technology is perched where it's ready for something different from what we've been doing for nearly a hundred years, in record distribution."

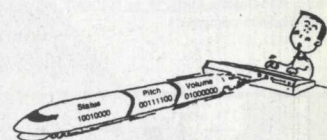
-Larry Fast (Synergy)

SO WHERE DOES THIS LEAVE US?

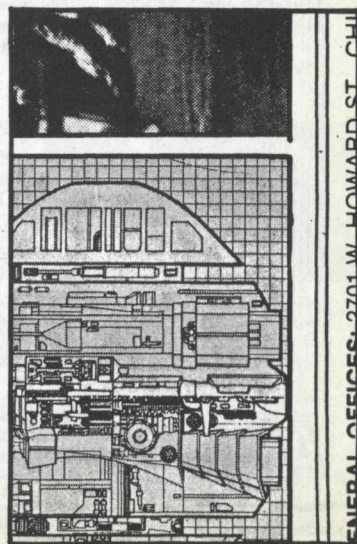
For the first time, it is possible to have everything. Total control over sound. But there is a catch- in order to have everything, first you have to buy everything. Be careful! There are plenty of people who will sell it to you. Many have experienced the despair of buying the latest thing and finding it obsolete a year later. As with all new technology, more can be bought with less as time progresses. (Technology starts with the military establishment and gets handed down.) The question is, how long can you wait? Even DJs are putting records out. There comes a time when you have to dive in.

If you know what you're looking for, try to find it used. It is often better to get the top-of-the-line of the last generation than the middle of the current crop. More features are constantly being crammed into smaller spaces, and there has to be some compromise. Newer gear is often more plastic (less durable) and more mass-produced. Find out what your friends have and get stuff that will work together.

Despite what music manufacturers and others would have you believe, not everything changes easily. Machines are stupid. They won't do anything by themselves and sometimes fuck up. Ask a lot of questions. Find out everything you can, but be careful you don't get swallowed up (it's easy to do). The great sampler that everyone can afford to buy hasn't quite arrived yet, but it's coming. If you do your homework, it'll be here by then.



Don Chow



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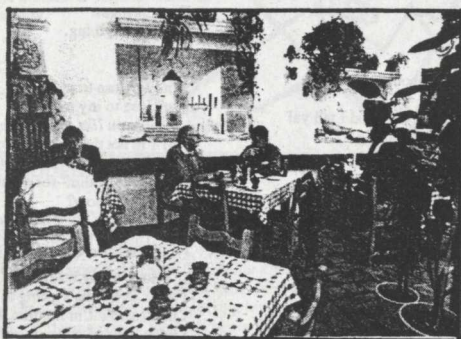
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Superb Food And A Friendly
Staff

Recommended By
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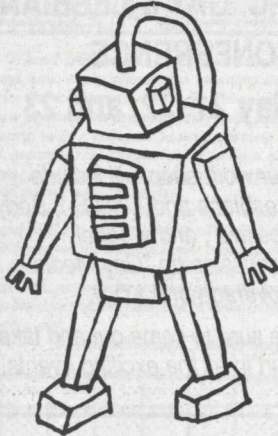
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What do you think the Future

In which Esther Hadley steps out onto the ugly streets of this fine town armed only with a portable tape recorder and microphone and asks that question which is on everyone's mind:

What do you think the future holds?



- I really don't know and I don't give a damn!
- 'The future looks good. We got a real good leader in the U.S.S.R. and a good one in the U.S. and they're gettin' real warm.
- God! I'm glad I'm on the way out!!
- Gettin' up in the mornin'.
- Begging and begging...and a hard on.

- It all depends on whose side you're on.

Esther: And whose side are you on?

- God's.

Esther: What's in store for the subjects of God?

- There's only two roads: the broad and spacious that leads to eternal destruction and the straight and narrow that leads to light. But the straight and narrow that goes up the mountain is full of pitfalls and snares...ah! Just get a Bible! The Bible's the truth: keep away from religion and politics. That's garbage. It's cracking now. The economy all over the world's finished.

- More of the same.

Esther: And what's that?

- Nothin'

- Very little.

- It'll get better.

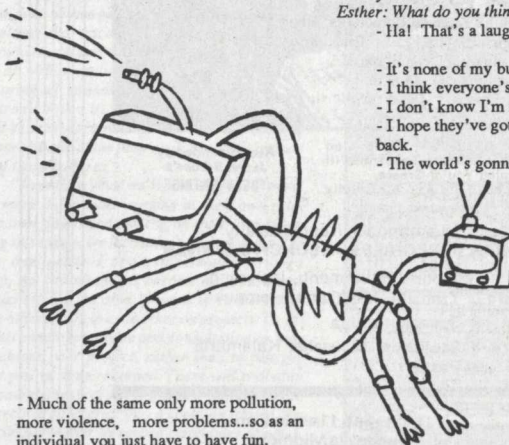
- I'm pretty positive about it.

- Bleak.

- No good! No good! No good I tell ya!

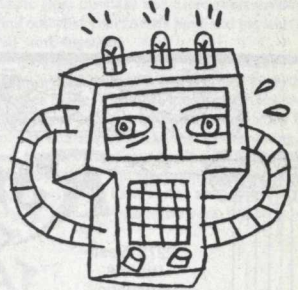
- It's either A.C. Democracy or ConfederAC/DC.

- I think the future's going to get a lot brighter than it is now.



- Much of the same only more pollution, more violence, more problems...so as an individual you just have to have fun.
- Self-realization and all that - that's the only answer.
- The Bible says it's comin' through and it's coming through, eh? There's not going to be much worry...it's comin' through.

- People should be more aware of exactly what's going on in the world because I don't know about anybody else but I do know a lot of people that know that Jesus is coming.
- I try not to think about it too much - I get depressed.
- I'm trying to kill time.
- The future's going to be great.
- Whatever you put into it.
- I'm going to go skating.
- Ahh. I just got up. I think I'll pass.
- From a planetary point of view? A cleansing happening.



- Time changes.
- Plenty everything.
- Trees.

- Not too close to my mouth - I hate some thing close to my mouth.

Esther: Would you like to hold the microphone?

- No! I'm not that stupid. I don't get paid to hold it. If you paid me \$5000 I'd hold it. I wouldn't do nothin' for nothin'! What do you want to know?

Esther: What do you think the future holds?

- Ha! That's a laugh! I'll drink to that!

- It's none of my business!
- I think everyone's going to die of AIDS.
- I don't know I'm not into that.
- I hope they've got money for me at the back.
- The world's gonna end in 1999...July.

- What do you think the future holds?

Esther: Disaster

- Hazard.

Compiled by Esther Hadley

Dear J.R.

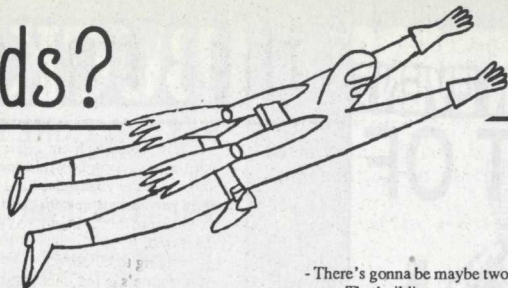
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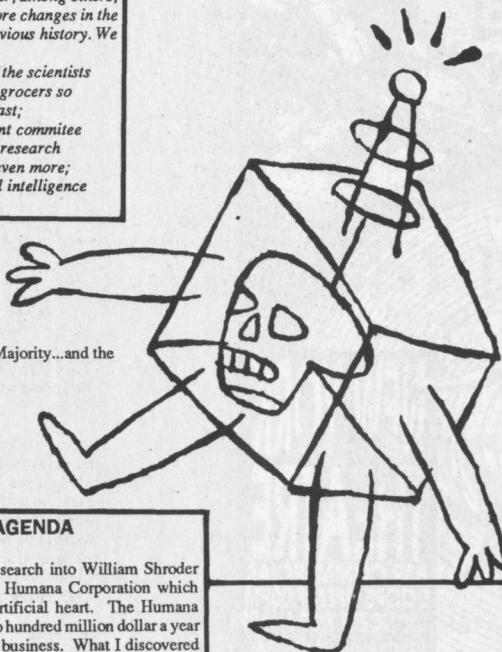


- There's gonna be maybe two-seater flying cars. The buildings are gonna be round. Everybody might have equal money.

There are more scientists alive today than in all previous history. Alvin Toffler, among others, says this means we will have more changes in the next thirty years than in all previous history. We should therefore:

- (a) Force half or more of the scientists to become shoe clerks or grocers so things don't change too fast;
- (b) Establish a government committee to supervise all scientific research thereby slowing it down even more;
- (c) Learn to raise general intelligence to cope with change.

- Celibacy for the Moral Majority...and the Immoral Majority.



THE HIDDEN AGENDA

I did some research into William Shroder and discovered the Humana Corporation which had financed his artificial heart. The Humana Corporation is a two hundred million dollar a year medicine for profit business. What I discovered is that about twenty days after receiving his artificial heart, the material in the heart began to clot and Shroder began to have strokes so he was actually reduced to a vegetable very quickly, or a near vegetable. He couldn't move his body. But the Humana Corporation who were financing the artificial heart, who were developing it to make profits obviously, kept using Shroder in carefully controlled publicity stunts about how good the artificial heart was. It's quite macabre when you think of it. Here's this guy who's still alive but that's the only thing he is. He's actually incredibly suicidal, totally depressed, and he's being used for these horrific publicity stunts simply due to pressures of capitalism. And it's actually quite interesting that the Humana Corporation got started by some people doing old age homes. So you wonder, where has the old age home gone when we move into artificial hearts? Well, the artificial heart is the old age home because it's going to keep these people alive just to suck more and more money out of their families and insurance companies and the like.

Russel Stephens

FREE FALL

Being creative people, we have a lot to show for our endeavours up to date. We have managed to survive our mad, careening jaunt on the brink of self-destruction and, brats that we are, show no signs of relenting. At the moment, fanaticism, be it religious, political or patriotic, seems to be the widespread excuse for not getting on with what we want: prosperity. Fear of death and the unknown is still predominant and is holding us back.

Technology has served us well and will continue to do so in the years to come. I don't believe that we will be run by the live machines created in our passion for computers but I do believe these machines will allow us the time and the energy to develop ourselves beyond anything previously attempted. Today, we have spare body parts, artificial or not, tomorrow, Cyborgs.

And where will music fit in our future? What with space travel, commuting to colonies beyond the stratosphere and state control, it can appear to be oppressive. But there will be music, more than ever, because music is movement, heck it might even be our fuel or our means of communication with extraterrestrials. The sounds we make come from within, within is without, it's all the same.

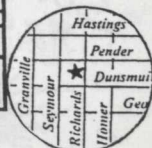
And what condition will the planet be in? A state of recuperation most likely, yet it still harbors life, albeit amphibian, reptilian, protozoan or inorganic. Is there life beyond our errors?

But, right now, silicon is replacing plastic on the adoration scale and the concepts of transmutation and limited energy are but fantasies in a few twisted minds. Cosmic cops haven't even been put on the rollcall yet and the pyramids still stand there, waiting in free fall.

Denise Richard

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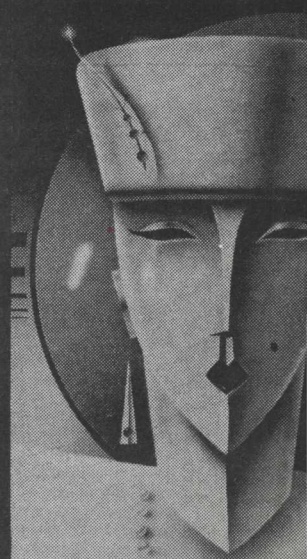
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Sunday June 26, 8:00 pm
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Monday June 27, 5:30 pm
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Tuesday June 28, 5:30 pm

John Oswald and Alex Varty
Wednesday June 29, 5:30 pm

Hal Russell's NRG Ensemble

Thursday June 30, 5:30 pm
Tom Cora

86 Street Music Hall

Saturday June 25, 10:00 pm
Manteca

Tuesday June 28, 10:00 pm — Double Bill
Randy Brecker Quartet • Hugh Marsh

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Friday July 1, 10:00 pm

Real Sounds (of Zimbabwe) plus

Themba Tana's African Heritage

Saturday July 2, 10:00 pm

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Sunday July 3, 10:00 pm

Ornette Coleman and Prime Time plus

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Vancouver East Cultural Centre

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Andrew Hill plus Unit E

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Sunday June 26, 8:00 pm

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Monday June 27, 8:00 pm

Six Winds plus Chief Feature

Tuesday June 28, 8:00 pm

Masqualero plus Video Barbeque

Wednesday June 29, 8:00 pm

Charlie Haden's Quartet West plus

Claude Ranger Quartet

Thursday June 30, 8:00 pm

Michele Rosewoman Quintet plus

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Semantics plus Rene Lussier, Jean Derome
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BOB'S YOUR UNCLE:

THE LOVING ABUSE
OF COUNTRY AND WESTERN

Some bands see themselves as being on a mission. With Bob's Yer Uncle, it's more like an errand. Face it, they're the home handymen of the local arts community. Well, just what kind of band would commit themselves to 3 1/2 years (so far) along such a road to righteousness? They claim that they do what they do because they "love music". Heh heh. And they seem so guileless when they admit it that you don't have the heart to dismiss them just yet.

Given a chance to redeem themselves by surrendering the dreaded "description of their music", each member's version fits nicely with the traditional view of his or her instrument's role in the band. Peter, the harp player, considers the lads to be a blues band. Bernie, the man on the bass, hears more than a little bit o' disco in the group. Sook-Yin, the singer, a hairball band. And so on. James, the man from Nova Scotia, opts for country and western, and you've gotta go with him on that one. Think about it. Their music is spare. They sing well, and aren't adverse to harmony. They're never overbearing. In fact, they're often downright jaunty. They may be exotic. They may be ethereal. They may even be existential. But if they ain't kissing cousins to c & w, the sun don't set in Lynnwood. So if you too picked country, you win. You win a Bob's Your Uncle fact sheet, to be picked up in the paragraph below.

For instance, what of the cross-country tour that culminates with a local lads make good homecoming in Halifax in late May? It's all true!! What of the rhythm section's new obsession: auto mechanics, resulting in a tour bus that has finally been dubbed roadworthy and a band that is proud to call themselves "manichally inclined". It's all true!! And what about the inevitable working vacation of small town America, which they hope will begin with the usual ugly scene at Blaine turning into a howlin' beer-barrel polka in the nearest available public house, as Bernie and James make no small mention of their lengthy tour of duty in the Canadian Navy to the boys at U.S. Border Patrol. Listen carefully. You can hear the scar-swapping tales of adventure from here.

And there's an album. Someone proposes that an album's worth of material is simply too much of a good thing, an aural version of Chocolate Insanity, and definitely much too much of a bad thing. These good sports are thrown for a loss. They rush at the opportunity to become surly. James dons his Gordon Gekko (Wall Street) mask and illustrates that since an e.p. can only be sold at one-half of an l.p.'s price, one would have to sell twice as many to make an equal amount of money!! Peter draws a line in the carpet and declares that "no Johnny Winter album could ever be considered too long, pal..." Steve points out that musicians have to make at least one album in their career, "like Buddy Rich", fr' instance, (who probably made at least 65). They all chortle over the scam that would see some poor consumer tear the wrapping off their next release and find nothing inside but a quaint pictorial history of their youth, the ol' photographic record, enabling

them to entitle it Bob's Your Uncle: The Viewmaster Days. Believe me, they've been wanting to do that for a long time.

And if they actually have to buckle down and come up with an authentic long playing record album instead? Well, it will be recorded at Profile Studios, produced by Craig Burner and Bill Buckingham, and will be completed at their leisure. False deadlines will be forced to take a backseat, or fake the offbeat, one of the two. Yer typical biodegradable sci-fi cartoon video, which was finished in one very long day at the end of January, will accompany it, hopefully prefaced by a good limerick or two, as is the new policy at MuchMusic.

*There once was a sailor named Bates
Who professed to romancing on skates
He fell on his cutlass
Which rendered him nullus
And for all intense purposes useless on dates.*

(The above was supplied by James as a work-in-progress piece at the abusive insistence of the interviewer.)

It's nice to talk with a band that is unwilling to keep their distance. In the end, Bob's Our Uncle are just the kind of people that like quiet times and a good cup of tea. Oh, and watermelon wine. If this was Esquire, you'd be determined to find out just what is beneath that unguarded surface. You'd turn immediately to the written exam that follows, being sure to read all questions carefully.

1) *CITR wants to know what you're "readin' and ridin'". Name your favorite automobile and work of literature, and if you think it's fortuitous to seat yourself behind the wheel with a copy of Ulysses on your lap.*

James: Ridin' yellow girl's 5-speed minus back brake. White feather on handlebars. Readin' Flashman by G.M. Fraser. Car - ?

Bernie: Limo - My black 10-speed limo ... Kurt Vonnegut, Discorder ... No, it's not fruity, fortuitous, or flamboyant to read Ulysses, but any form of reading material will enhance your knowledge. Sook-Yin: Riding - Burgundy bike minus the front brake. Fave auto - Ford Bluebird Bus, 1969 39 seater. Fave lit. - Webster's Dictionary; translations to useful Latin phrases, eg. Fiat experimentum in maya corpore vili - Let experiments be made on my worthless body. Ulysses - NO!!

Steve: Automobile - 1954 Oldsmobile convertible. Favorite book Encyclopedia of Foreskins. Peter: I read the disco problems affecting our city in the Discorder Airhead column, and make sure the Montreal Canadians are in first place. I have a bike with yuppie tires.

2) *Lately there's been a spate of well-produced, semi-popular (even) films dealing with that age old riddle, love vs. freedom (Sammy & Rosie, Broadcast News, The Unbearable Lightness of Being). These people must be trying to tell us something. Do you agree that it is finally impossible for two vibrant, vital, whatever, people to carry on a monogamous, fulfilling, relationship with a happy ending?*

James: I'd say it's possible but I don't see it very much; people change hourly, daily, monthly, yearly, etc.

Bernie: Only if your eyes don't wander, or was that waddle?

Steve: Yes.

Peter: No.

Sook-Yin: No ... Yes ... No.

3) *If you were to vapourize into Carral St. after soundcheck tonite, could you be at peace with what you had done with your life?*

James: Once I'd vapourized it probably wouldn't matter what I thought, but if it did, I'd say yes.

Bernie: If I vapourized into a sewer, I would say life has been the shits. More likely, it would be into the air, which would sum up my life: spaced out!!

Sook-Yin: ??????????????????

Steve: Yes, but I'd be back again sometime.

Peter: Yes. I guess.

4) *The cover to a recent Georgia Straight had a picture of Robin Williams and the caption "... and a few of the folks that live in his head." Tell us about some of the folks that live in your head.*

James: Myself in different romantic and heroic settings.

Bernie: Musical notes that jump over fences.

Sook-Yin: Zero and Spot, the Martians; pig people; Blut, the walking building; Chico LaMarre, the missing nightclub singer.

Steve: Mr. Bellaak is an Old World pants presser. Boobla the King of the Gypsies, and the Great Punyechka, a psychic gypsy.

Peter: Pig people.

5) *Have you ever attended: (Write name under appropriate section.)*

a) Vancouver Canadians baseball:

Peter

Sook-Yin: Caught the ball!!

Bernie: I snuck in. Didn't catch a ball, but Peter did.

b) Abbotsford International Air Show: -

c) B.C. Place Truck & Tractor Pull: -

d) Night School: (Not post-secondary, those 6 week Adult Ed sessions.)

Sook-Yin: German conversation course. Leamt very little, though I have a book full of caricatures of the staunch, scary teacher.

e) Dutch Masters Exhibit at the VAG:

Peter: 1/2 (saw it elsewhere)

f) Whistler:

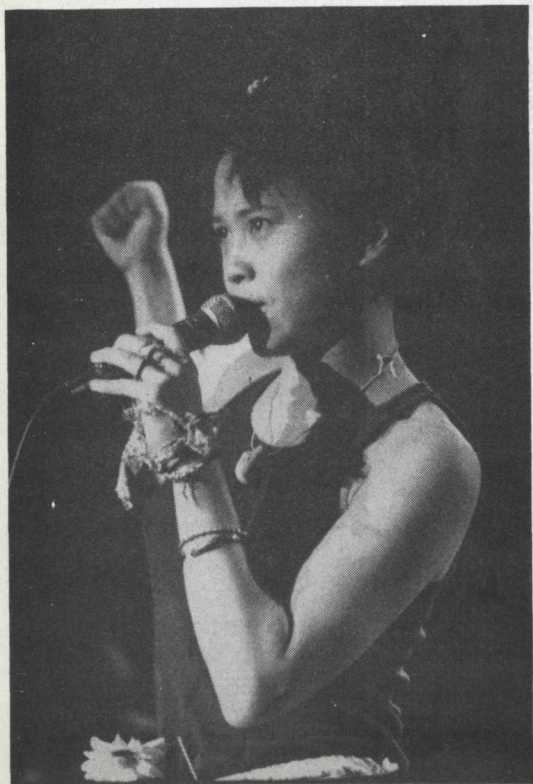
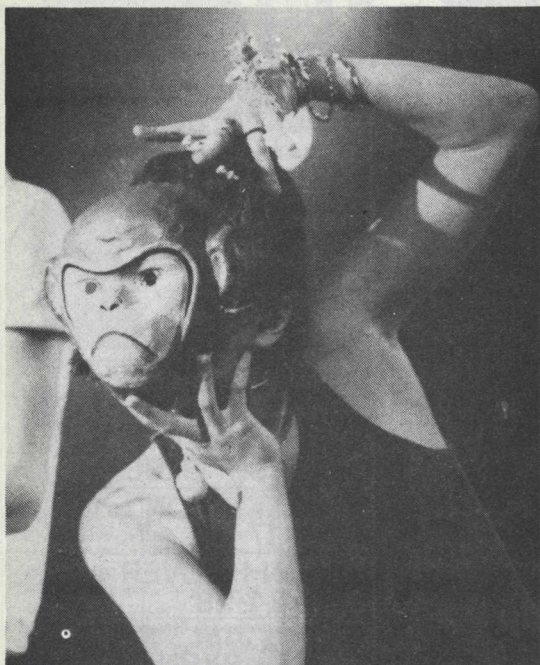
Steve: For a gig.

Bernie: Tried it once, sprained my thumb.

James: Yes.

Sook-Yin: Water slide!! And a visit with my sister.

Michael Dezell



The Frog is 11

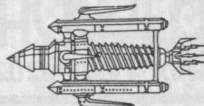


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Local Motion

Well, I guess I should start with the bad news: **Playdoh Republic** have broken up (just when they were in the studio, too, and getting really good). I'm hoping it's just temporary, or the band will somehow go on in another form, but there's no telling right now.

The Rainwalkers are going into Profile this month to start work on an LP to come out, they hope, by the end of summer. The bad news here is that it's without drummer Brian Watson - those notorious musical differences again. (But I'm sure Brian's gotta be in a lot of demand...)

Terminal City's just come out of the studio, having finished recording an album, and are shopping their tape around looking for someone to press and distribute it. Since I've finally seen them play, I'm a converted fan, and can hardly wait to hear it.

And things are really happening in the demo department around here lately! New tapes include:

The Bride Stripped Bare - "Schizophrenia." Is it spring or what? I'm a Sonic Youth fan, and generally partial to guitars, so I guess I like this in spite of the line in The Bride's letter about "not using enough gel to make it on college radio". Maybe it's because this is clearly not another basement synth band. There are some nice, thoughtful (dare I say, even, subtle?) touches here.

The Merry Pranksters - "Welcome to Bill Vander Zalm's Gardens From Hell." Well, the title says it all, doesn't it? A band can only be so serious with one member each from Coquitlam, Port Coquitlam, Surrey, and Victoria, but these fellows claim to be planning a record in the fall.

Unfortunately I missed them at the big CJIV benefit at Club Soda a while back, so I can only imagine how they deliver lines like "Isn't that Jim Keegstra on Grace McCarthy's face?". Only in a 'free' country, eh? And at just under two minutes, this song's just the right length.

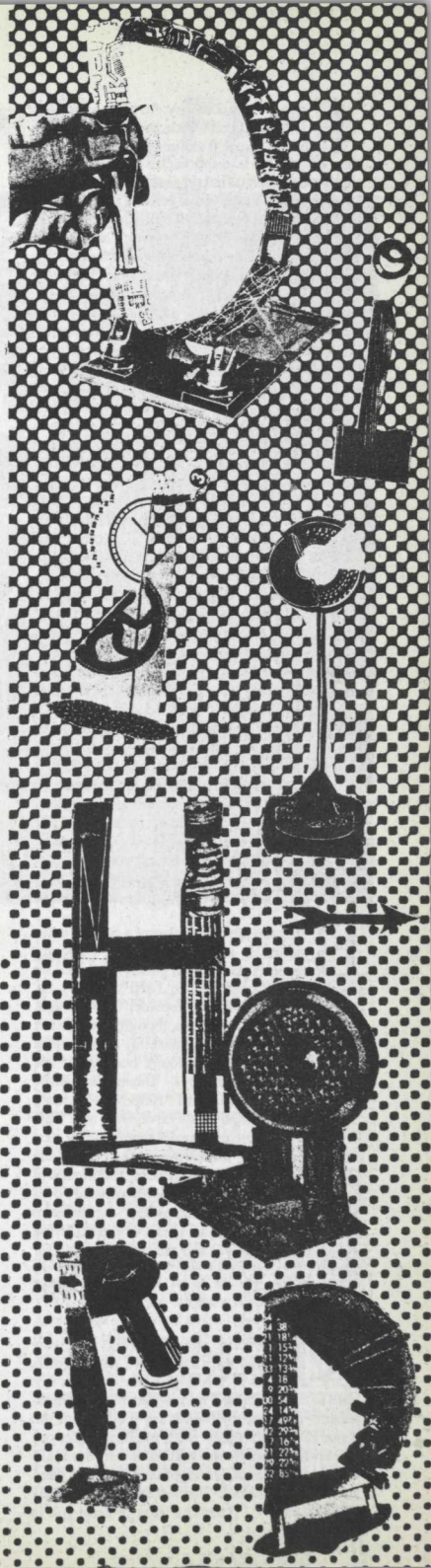
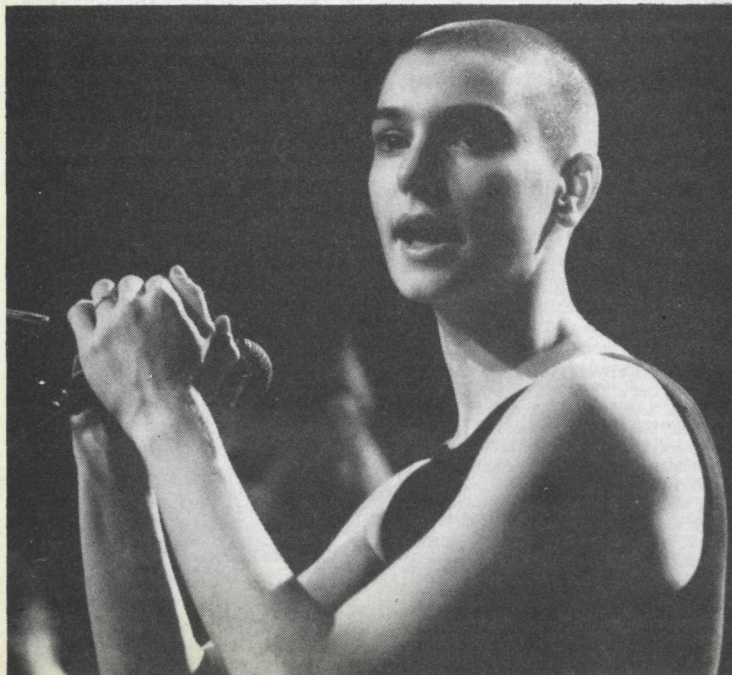
The Bravados - "King's Crown." Very slick, very expensive production. Unfortunately it sounds pretty standard. But then this tape was meant to impress the Spotlight people so I shouldn't jump to any conclusions...

The Surf Hippies - "Love is a Dream Machine." Awesome cover art (it'd look good in the stores - stuff like this is pretty well wasted on behind-the-scenes radio types), good sludgy-ish songs - my only complaint is that the vocals are a bit too low in the mix. Just in time for summer.

64 Funny Cars - "Again and Again." Sometimes I almost wish I lived in Victoria. This probably isn't the best song on the tape, but they're all so good it was tough to choose just one. These guys remind me a lot of The Young Fresh Fellows with their type of humour and general sense of fun, as well as overall utter lack of pretension. A really good tape and the band should sell it in stores. And come play here.

Catherine Wheel - "Fortune." Yup, this is the same song they had at CTR when they were called Retinal Circus, but my goodness, what a great recording. In spite of the obvious REM comparison (and this song does give me that same feeling in the pit of my stomach that "Pretty Persuasion" used to) I don't think it's fair to write this band off so simply. This is a great song, with nice subtle touches, very well recorded (on 24 tracks, at Profile), and should be pressed. Definitely single material.

Janis



Trying to choose my favorite album of 1988 has been a little tricky. My family photo album is definitely out of the picture. One option is to approach it subjectively and choose one that has first presented itself to me this year, never mind its actual release date. A few albums come to mind: *Negativland*, *Flaming Lips*, *King Missile* (dogfly religion), all actually released in '87. Then there's the idea that certain cuts on some albums are real winners: "Stop this Car" (Woodentops), "Master Dik" (Sonic Youth), "Ballistic Statues" (A Split Second). But for some reason, a lot of these don't add up to my favorite album, a word which has become very flexible in these changing times. For example, a lot of good rap vinyl doesn't qualify to me as album because they invariably will have a good (baad) rap tune simply done up four to six times on Side A and B but given different names like "dance mix", "radio mix", "club mix", "dub mix", "instrumental mix". Kool Moe Dee's *How Ya Like Me Now?* or the Boogie Boys and Ice T exceptions true, but those drum machines and heavy bass are so addictive that it becomes like food for the nervous system, and favorite foods and drugs of 1988 isn't what we're after here. Or is it? I don't know what my favorite food is anyway. Last week it was Captain Crunch and spanacopitas. No, a favorite album would have to be a compilation of material which, regardless of single theme or concept, would have each cut stand on its own. To top it all off, I've just been informed that I got the question wrong. It's favorite record of the year, not album. Oh well, how about the fact that I haven't lost my mind yet? That's gotta be some sort of record. One thing's for sure: here at CTR, we DJs try to digest as much as possible so that we can regurgitate only the cream of what's out there asking for your money and time. Unfortunately, a common result is that the input is so diverse and confusing that more than just the records end up spinning. . . .

Kevin Williams

Being the junior member of a college radio station is a real test of jam - nobody respects you till you punch them out. So I hope no-one laughs when I tell them my favourite record of 1988 was recorded 22 years ago. I'm still playing by the rules, though, because it's finally being officially released this spring. (I've gotten personal with it through bootlegs.) It's "Smile" by the Beach Boys. Those who dislike the Beach Boys because of "Help Me Rhonda", "Barbara Anne", and Mike Love, trust me. This record is the most unstopably gorgeously narcotic album made, more alluring than sprinklers on a summer lawn. Funnily enough, this pursuit of peacefulness drove Brian Wilson completely over the top in his attempt to complete it - he ended up installing a sandbox and a circus tent in his living room. Why not buy it and see what it can do for you????

Michael Dezell

My favorite album? Well, what gets played most on the We Be Botanists show? Driving dance rhythms are hard to categorize and narrow down into a single album. (Most of my friends say it all sounds the same anyway but they're all mindless lackeys.) So, using a complicated mathematical formula, I deduced that most of the albums I played were produced by Adrian Sherwood. So instead of favorite album, I'll say my favorite demi-god is

What's the Best

Adrian Sherwood. Check out your *Tackhead Sound System* album.

Plant Master Grant

Trini Lopez's Greatest Hits

The undeniable beauty and strength of this album makes it timeless. Trini's profound lyrics and tremendous foresight sends me into delirium every time I listen to this unmatched collection. Songs like "If I had a Hammer", "Lemon Tree" and the powerful "America" just can't be ignored. What's that? It was released almost fifteen years ago. You're kidding. First time I heard it was February and it sounded so fresh. Oh well. How about Cheap Trick's "In Colour and Black and White"?

(But seriously, I think Big Black's seven inch single release of Cheap Trick's "He's a Whore" and Kraftwerk's "The Model" is fuckin' rad and narley.)

Beatmaster Garn (Hot Pink)

MIDNIGHT OIL "Diesel and Dust"

The experimental nature of Midnight Oil's last two albums "Red Sails at Sunset" and "10,9,8,7,6,5,4,3,2,1" has given way to the mastery of economical songwriting. Turning the limitation of the pop song format to their advantage, the arrangements are sparse but effective, the rhythms driving and propulsive, the overall delivery more immediate and focussed than ever.

Written and produced after their "Black fella White fella" tour of the Aboriginal Settlements in Australia's outback, the album's principal theme centers on the whiteman's near elimination of the original native culture. Though (as usual) The Oils have written from a specifically Australian point of view, the messages remain truly universal. Don't be put off by "Diesel and Dust's" current commercial success. It's an album that demands to be heard.

Paul Clarke

Composer: ELLIOTT SHARP

Record: TESSELATION ROW

Performer: THE SOLDIER STRING QUARTET

No sweet melodies here; this is energy. Devil's string effects scream through strategically placed contact mikes. Primitive, dirty, seemingly instinctive, yet with enough esoteric mathematical formulae (fractal geometry, the Fibonacci series) to stimulate hardcore analysts. A truly liberating sound experience which is not just Cage-influenced nonsense. Buy it or hear it on "ARE YOU SERIOUS MUSIC," Sundays 8am-noon.

Paul B.A. Steenhulsen

My fave rave of 1988 so far is Kool Moe Dee's "How Ya Like Me Now." Yeah, I know it was released in 1987 but I didn't hear it 'til this year so shut up. Moe Dee's rap style is aggressive and hard. His bassy voice intimidates and stiffens even the most jaded listener. I cranked this on my stereo and my cat, Puffy, who just happened to be walking by the front of the speakers, vapourized. POOF! Just like that. Moe Dee's inventive rhythms and bofo beats make "How Ya Like Me Now" twice as interesting as anything released this year unless you want to count those motivational/inspirational tapes that my girlfriend has.

Mark Quail

Aretha

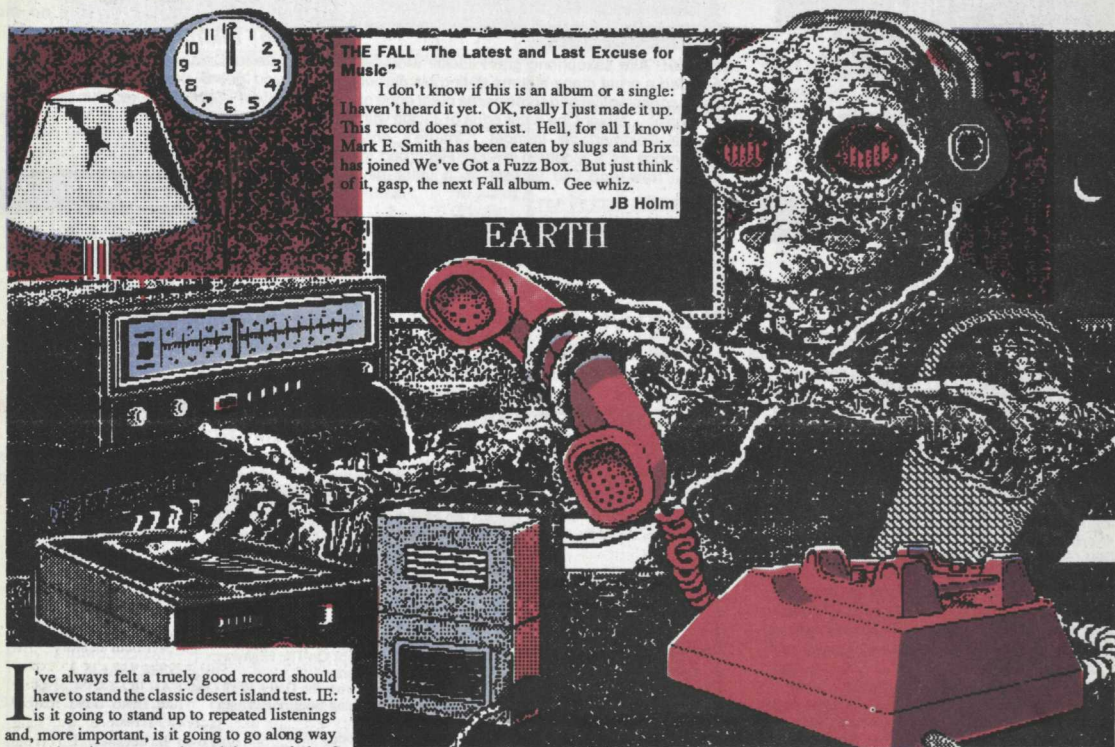
Aretha Franklin must be numbered among the half dozen of so all-time greats of Black music. With a recording career which stretches back thirty years, with more hit records and Top Ten singles than most artists, even highly successful ones, could hope for in two lifetimes, and with undeniable, bankable 'crossover' appeal, her credentials are impeccable. She is one of the world's greatest singers, regardless of genre. Nowhere is this more evident than on the tour de force double album she herself produced in the waning months of 1987. The record, "One Lord, One Faith, One Baptism", recorded live at New Bethel Baptist Church in Detroit, is a document of pure artistic truth, and could very well be the high point of her illustrious career, yet may go overlooked for one simple reason: it is Gospel.

Anyone with an even rudimentary understanding of popular music in this century should appreciate the debt owed Gospel music. Along with the Blues, it is the original 'rock' music; this is an unshakable fact. What Aretha Franklin has done by assembling a cast of "Gospel giants" and by covering in completely contemporary fashion proven traditional standards, is to create a record which is greater than the sum of its parts: it is no less than a testament to the magnificence of Black American music in the twentieth century. An exploration of Aretha's roots, it is also an exploration of the roots of those thousands of other singers, Black and White, who have roared, floated aria-like, crooned, screamed, and sung like angels or devils over the decades. This is the real thing. For the record, accompanying Aretha are her three sisters, Erma, Brenda, and Carolyn, also honey-and-sandpaper-throated Mavis Staples of Staples family fame, and a host of visiting reverends and preachers who double as singers, or, most electrifyingly, are both at once.

The highlights, if there can be such on an album like this, deserve special note. First, Jesse Jackson, shaking the rafters in a manner which, if it were ever unleashed on a Democratic Convention, would leave a sea of limp rags - in other words, the real Jesse, onetime right-hand man to that master of Black oratory, Martin Luther King. And second, the closing two cuts of the album, "I've Been In The Storm Too Long", a duet featuring Aretha with Joe Ligon of The Mighty Clouds of Joy, in which the two singers escalate in subtle and beautiful vocal interplay until the whole thing explodes with Ligon's earth-moving full-throated bellow; and "Packing Up, Getting Ready To Go", fittingly the final cut, five-and-a-half minutes of frenetic gutbucket mayhem showcasing the whole gang barely reined in. No rock band could ever touch the honesty and passion of this record, and something you may have guessed by now: religion is actually secondary to great art on One Lord. Get hip to it before the critics start hailing it as a classic; for me it is the year's "best", if not the decades's.

Lachlan Murray
"Soul City"

Record of the Year So Far?



THE FALL "The Latest and Last Excuse for Music"

I don't know if this is an album or a single: I haven't heard it yet. OK, really I just made it up. This record does not exist. Hell, for all I know Mark E. Smith has been eaten by slugs and Brix has joined We've Got a Fuzz Box. But just think of it, gasp, the next Fall album. Gee whiz.

JB Holm

EARTH

I've always felt a truly good record should have to stand the classic desert island test. IE: is it going to stand up to repeated listenings and, more important, is it going to go along way toward keeping me sane through long periods of physical and psychological torture? Of course, it's too early in 1988 to tell for sure which product could stand this test, so my recommendations must include the necessary disclaimer: "I could be wrong. I could end up hating these records." Note the plural there. I have three favorite records of the year so far. In no particular order they are:

1. **NEGATIVLAND:** "Is there any Escape from Noise?" The state of the art in tape mashing, mashing, sound effecting and editing. It is funny. It is noisy. But is it music?
2. **ENNIO MORRICONE:** "Film Music 1967-1987" Best known for his spaghetti western themes and, more recently, his score for "The Mission", Morricone is nothing if not a veteran. He's scored over two hundred films in his life so this is necessarily a very limited collection. Still, it is powerful, wonderful, awesome and beautiful. If "The Man with the Harmonica" from "Once Upon a time in the West" isn't the theme for looking the devil in the eye and understanding eternity, I don't know what is.
3. **GARY CLAIR'S TACKHEAD SOUND SYSTEM:** People gotta dance, so why not think at the same time? Not as good as Tackhead live, but what is? If you haven't hooked into Tackhead's beat yet, why the hell not? Imagine Cream with computers and a fondness for funk.

Finally, where's Prince's infamous "Black Album" and the soundtrack from "Colors"? I need to know.

Bill Mullan

CURRENT 93 "Christ and the Pale Queens Mighty in Sorrow" (Maldoror, U.K.)

Record collectors all have one thing in common. We're all innately acquisitive. There are certain things we must have at any price. This does not, however, prevent us from saying "At \$60 plus postage, it fucking well better be good". And it is. If you're a collector and love Current 93, it's worth every penny. Only 93 copies were made. There are two discs (3 sides of music and 1 side engraved by Steven Stapleton.) Side 1 consists of an upbeat, noisy cut with snippets from "Dawn" here and there and a beautifully simple pair of ballad-like songs that recall some of the work David Tibet did in "Swastikas for Noddy". Side 2 is very special. It's one cut that goes on and on and on. The background has some of the most interesting sounds the Current has provided us with in years. Strings predominate (ranging from fiddles to string quartets). Rose McDowell sings hypnotically in the background in similar style to her work on "In Menstrual Night". It's a haunting, compelling piece that stays with you a long time. Side 3 is also one cut - a repetitive (sic) passage of pastoral bells and viols which is hinted at in side 2. Anyhow, it's great. At that price it has to be my favorite or I'd be kicking myself for buying it and masochism isn't my thing (anymore).

Larry Thlessen

STEVE LACEY

Weird things can happen anytime. For instance, on the day of the Steve Lacey show which was the culmination of two or three weeks eager anticipation, WHAM! the brand new Steve Lacey LP appears. Great, so I listen and hey, it sounds great. Kind of arty (it says so right on the record), but I haven't much time. I've got to get off to the show. The Steve Lacey Sextet.

The Vancouver East Cultural Center ("The Cultch") is a great place to see a band, and Steve Lacey's band is pretty amazing. What a line-up. The piano player was the best reincarnation of Thelonious Monk I've ever heard. The bass player was another one of those awesome European double bassists that just punch you in the face with the power of their playing; likewise, the saxman who did a lot of soloing, all of it hot. There was also the singer/violinist, on hand to give things a classical twist. She gave us one of the jazziest blues solos I've ever heard and her vocals touched deeply into the operatic. Needless to say, Steve Lacey himself was just as creamy as the rest of his cream-of-the-European-crop sextet. The whole show pushed things to their limit.

The album does the same with a wide variety of ideas employed in its four compositions. Lacey is the forefront of jazz in my mind. I look forward to being blown away in the future.

John Frymlre

ON THE DIAL

MONDAYS

SOUP DE JOUR

11:00 am - 1:00 pm

Chewy, Meaty, Beefy, Chunky of Buttery Badness served up by the master chef El Khavan and his assistant Reed Lopez. This Month's special — Hot & Sour Soup — If you can keep it down, it might do you some good.

FOR NO APPARENT REASON

1:00 pm — 3:00 pm

Apocalypse when? Let's just say that in a society that believes in chicken soup and golden silence, there should be a full mental racket that causes severe radioation. A multi-media feast for senses working overtime.

May 2: What our parents made us do.

May 9: For Chrissakes Mildred!

Hosts: Milo and Pete

CRAPSHOOT

5:30 pm - 6:00 pm

A slap happy, zany show of serious discussion. Moderated by Dylan (G.Q.) Armbrust and including panelists Donovan Kuehn (NDP), Robbie (The Boy) Withers and Rob (Not less but) Morehouse. Upcoming topics for April are Bill Vander Zalm, Mila Mulroney, Free Trade and that ever important issue . . . abortion. Remember, it's a phone in show, so participate.

THE JAZZ SHOW

9:00 pm - 12:30 am

Vancouver's longest-running prime time Jazz program, featuring all the classic players, the occasional interview and local music news.

May 2: "Milestones" by Miles Davis and his Sextet with Cannonball Adderley (alto) and John Coltrane (tenor) has been called many things but drummer Tony Williams says "this is the best Jazz album ever made". Hear it tonight!

May 9: "Focus" by tenor saxophonist Stan Getz (with Eddie Sauter's writing) was issued in 1961....it was a unique listening experience then and it is today. Getz himself feels that this record is his high watermark. "Focus" in it's entirety this evening.

May 16. "Coltrane" was the title of the tenor saxophonist's first album by his "classic quartet". coltrane playing both the tenor and soprano saxophone revolutionized the way we listen to music. "Trane" with McCoy Tyner (piano) Jimmy

Garrison (bass) and Elvin Jones (drums).

May 23: A change of pace for the Jazz Feature....vocals....by two of the very best....Ella Fitzgerald and Louis Armstrong....with Oscar Peterson, Buddy Rich and others....all together doin' it. A total delight and a timeless experience.

May 30: Alto saxophone great Jackie McLean recorded a great many albums during his career (some conservative and some on the outer edge of the music)tonight the outer edge of Jackie with Ornette Coleman on trumpet (Ornette's only appearance as a sideman ever). Recorded in 1966...."New And Old Gospel" is a latter day classic.

TUESDAYS

BLOOD ON THE SADDLE

1:00 pm - 3:00 pm

Music to scrape the cowshit off your boots too.

NEON MEATE DREAM

5:30 pm - 8:00 pm

The Show that gives you more meat. Occasionally including Neonethnomeatmare' — an overview of the new Asian & Middle Eastern pop. Operator: Pete.

BUNKUM OBSCURA is no more. 9:00 pm - midnight

Swirlin' Lifelike Colours of Vinyl Spin Before you get a chance to look around, the picnic's over! Shell Shocked survivors of epic sound battles norm V.R. and Dub-Master Mikey G. Host.

WEDNESDAYS

OBJECTS CLOSER THAN THEY APPEAR

5:20 pm — 5:50 pm

Listen and find out.

THE CLASSICAL SHOW

7:30 am - 10:00 am

A variety of musical styles ranging from the early

SPIN LIST

ARTIST

PIXIES
WOODENTOPS
SINEAD O'CONNOR
THE POGUES
*NOMEANSNO
*DEATH SENTENCE
CURRENT 93
JAZZ BUTCHER
SISTERS OF MERCY
SCREAMING BLUE MESSIAHS
RENEGADE SOUND WAVE
VARIOUS
*COWBOY JUNKIES
THE DICKIES
HEAD OF VODOO
WALL OF VODOO
SONIC YOUTH
WIRE
JERRY HARISON
NEGATIVLAND
THE SUGAR CUBES
MIDNIGHT OIL
PSYCHIC TV
ROBYN HITCHCOCK
THE TRIFFIDS

TITLE

Come On Pilgrim
Wooden Foot Cops On The Highway
Lion and the Cobra
If I Should Fall from the Grace With God
The Day Everything Became Nothing
Stop Killing Me
Swastikas for Noddy
Fishcotheque
Floodland
Bikini Red
Sex Mixes
Salvation Soundtrack
The Trinity Sessions
Killer Klowns
Dustbowl
Ugly Americans in Australia
Master Dik On Beat
Kidney Binges
Casual Gods
Escape From Noise
Cold Sweat
Diesel and Dust
Temporary Temple
Globe Of Frogs
Calenture

LABEL

VERTIGO/4AD
CBS/COLUMBIA
CHRYSLIS
ANTILLES/ISLAND
ALTERNATIVE TENTACLE
FRINGE
LAYLAH
POLYGRAM
WEA
WEA
RHYTHM KING/MUTE
POLYGRAM
LATENT
ENIGMA
BLAST FIRST
IRS
BLAST FIRST
MUTE
SIRE
SST
ONE LITTLE INDIAN
CBS
TEMPLE
A+M
ANTILLES/ISLAND

DEMOS

*SURF HIPPIES
*SONS OF FREEDOM
*64 FUNNY CARS
*RHYTHM MISSION
*FRANK FINK 5
*THE BRIDE STRIPPED BARE
*The 4 ONES
*ROOTS ROUND UP
*LEN DOOBAY
*VELVETEENS

Love Is A Dream Machine
Fuck The System
Again and Again
King Blood
The Bridge/Tennessee Birdwalk
Schizophrenia
Telefon
Rock the Botha
White Dwarf
Forgiven

* Denotes Canadian Content

CiTR 101.9 FM

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:30							
8:00	NEWS, SPORTS, WEATHER, GENERIC REVIEW AND INSIGHT						
9:00	Warehouse Show	The Jennifer Chan Show	The Classical Show	The Spice of Life	In Context	The Edge on Folk	Are you Serious Music
10:00	Random Designs	Pest Control		Fine Lines	Tribes And Shadows		
11:00	Soup de Jour			Better Hohm's & Garlick's	The Joanna Graystone Show		
12:00	CITR NEWS, SPORTS AND WEATHER					Power Chord	The Rockers Show
1:00	No Apparent Reason	Blood On The Saddle	The PTL Show	First Blood	EXPO 66		
2:00					Narduar		
3:00	Radio Vomit	Quality Time For Latchkey Kids	The PTL Show (Cont)	Fascist Dwarfs Drunk on Coolers	Absolute Value of Noise	We Be Botanists	Blues, Blues, Blues
4:00							
5:00	NEWS, SPORTS, WEATHER, GENERIC REVIEW, INSIGHT AND DAILY FEATURE						
6:00	CrapShoot		Objects ...		The way we see it	Sat. Magazine	Sun. Magazine
7:00	Hot Pink	Neon Meat Dream	Kathy Day	The Vinyl Frontier	Interference		Just Like Women/ Electronic Smoke Signals
8:00	More Dinosaurs	Stuff	The African Show	Top Of The Bops			
9:00							
10:00	The Jazz Show	Vinyl Spin	Permanent Culture Shock	The Can-Con Job	Crack Rhythm	Nocturnes	Playloud/ This Is Not A Test
11:00							
12:00							
1:00	Environmental Scatology	Aural Tentacles	The Knight After	Exhibitionism	Louis Louis	Tunes 'R' Us	In The Grip Of Incoherency
2:00							
3:00							
4:00							
WEEKDAY REPORTS			SATURDAY REPORTS			SUNDAY REPORTS	
8:00	MAJOR NEWS/SPORTS		Noon	MAJOR NEWS/SPORTS		10:00	VANCOUVER NEW MUSIC
10:00	NEWS/BRIEF		6:00	SATURDAY EVENING MAGAZINE			CALENDAR
1:00	NEWS/BREAK					Noon	NEWS
3:00	NEWS/BRIEF					6:00	SUNDAY MAGAZINE
5:00	MAJOR NEWS/SPORTS						

WEEKDAY REPORTS

8:00 MAJOR NEWS/SPORTS
10:00 NEWSBRIEF
1:00 NEWSBRIEF
3:00 NEWSBRIEF
5:00 MAJOR NEWS/SPORTS

SATURDAY REPORTS

Noon MAJOR NEWS/SPORTS
6:00 SATURDAY EVENING MAGAZINE

SUNDAY REPORTS

10:00 VANCOUVER NEW MUSIC CALENDAR
Noon NEWS
6:00 SUNDAY MAGAZINE

Medieval to the Twentieth Century. All styles will be discussed with historical importance. Requests taken. Hosted by Wolfgang J. Ehebald.

THE AFRICAN SHOW

8:00 pm - 9:30 pm

The latest in modern African dance music plus / minus a few oldies but greats and extras. Your way we come every Wednesday at 8:00 pm. Information and news as they come at 8:30 pm. Possible features at 9:00 pm. Your host Umerah P. Onukwulu. Welcome.

THE KNIGHT AFTER

midnight - very late

Turn it up — Annoy your neighbours — Don't be coy — Still Featuring the MARLIN PERKINS EXOTIC MUSICAL HOUR: The very best in psychotic music from all over the worlds — Guest appearances by Vern Lutner.

THURSDAYS

FACIST DWARFS DRUNK ON COOLERS

3:00 pm - 5:00 pm

The ultimate in repression, oppression, depression and idiocy. Who cares? Who Listens? It appears no-body.

Hosts — Mike & Gavin

THE CAN CON JOB

9:00 pm - midnight

Three hours of 100% homebrew. Who is Les Clark??? Find out May 6th with Ultramarine.

EXHIBITIONISM

midnight - 3:30 am

"So long and thanks for all the fish" Douglas Adams.

FRIDAYS

IN CONTEXT

8:30 am - 10:00 am

- May 6: "MAYWORKS" A Profile
- Reviewing: JOHN SCOFIELD
Big V.A.G. Party tonight (After Dark)
An interview: KAREN JAMIESON.
- May 13: Some info: Vancouver Children's Fest.
Interview: Pierre Bensvjan
(France acoustics)
Arts Umbrella: At the V.A.G. and the Cultch
Architecture: New issues.
- May 20: Preview: SUKAY: Traditional Andes Music.
A Profile of Up & Coming Festival
Events: The Dumaurie Jazz Festival.
- May 27: Previewing DANCE IN JUNE (Anna Wyman, Lynda Raino) & much more...
CATS.

TRIBES AND SHADOWS

10:30 am - 11:30 am

- May 6: Back to Ritual: an exploration of more "Pam Cultural music. Music for Dance.
- May 13: Egypt (Trnsformations: part IV) & guest artists, contemporary music, Appolinaire's ghost and much much more. Staye Tuned for some potentially dynamic interviews with some of the world's leading Architects, Anthropologists, Linguists, and much more. Transformations are here...
- Note: if I could do a rewrite of these I would appreciate it...CMON. 18/88

INTERFERENCE

6:00 pm - 9:00 pm

For maximum enjoyment of this program, please turn your radio off.

STOMP ON THAT BIG BOPPA-TRON

9:00 pm - midnight

Was Crack Rhythm — is now as you see. Only the name has been changed to protect the innocent. Same cool music. Same def DJ's. Mike the "H" mostly & first Fri. of each month Scott & Todd. Get down to the funky beat!

SATURDAYS

THE EDGE ON FOLK

8:00 am — noon

Every Saturday morning Steve Edge presents four hours of the best, the latest, the most obscure, the rarest, the sometimes irrelevant, and the always irreverent in all types of roots music. The show features World Music from 8 to 9, Rogue Folk from 9 to 10, Celtic & more Rogue Folk from 10 to 11:30, the latest U.K. soccer results at 11:30, British comedy and more music to noon.

POWER CHORD

noon - 3:00 pm

Vancouver's only true metal show, featuring the underground alternative to mainstream metal: Local demo tapes, imports and other rarities, plus album giveaways.

WE BE BOTANISTS

3:00 pm - 6:00 pm

Finally! The Botanist Show gains some legitimacy. Plant Master Grant has obtained 13 educational Botany tapes. Now you too can learn about "Plants — The Pioneers of Life on Earth" while dancing to the hottest and hippest club sounds. May 7 — Back to the very beginning - Bacteria. May 14 — The Wonderful World of Algae. May 21 — Fungi - Neither plants nor animals.

May 28 — Lichens - Mutual Associations of fungi and algae.

Learn something this summer. Boom, Boom, Dance. Experiment with Kool-Aid and nitrogen fertilizers. Honey, I got rhythms I haven't used yet.

NOCTURNES

9:00 pm — midnight

It is Savage and Superstitious to accept the world as it is!

Change it...

Adapt it...

Improve it.

— anonymous

TUNES 'R' US

midnight - 4:00 am

The incredible music show from two incredible people. Join us for four hours of fun and foolishness. But mostly music!

SUNDAYS

ARE YOU SERIOUS MUSIC

8:00am — noon

Hosted By: Ian Crutchley and Paul B.A. Steenhuisen

Exploring the worlds of "Serious" and "Non-Serious" music, emphasizing Canadian Contemporary music and anything that screams, screeches and makes logic go amuck.

THE ROCKERS SHOW

noon - 3:00 pm

Reggae, Rock Steady and Ska. At 1:30, Reggae Beat International Hour: News and interviews about Reggae music worldwide. Host: George Barrett.

BLUES BLUES BLUES

3:00 pm - 5:00 pm

May 8: HAWK SQUAT!!!

J.B. Hutto & The Hawks

May 22: I'M A KINGBEE

Slim Harpo

SOUL CITY

5:00 pm - 6:00 pm

The best in soul music from the '50's to the '80's: R'n B, Southern Soul, Atlantic, Motown, Philly International, plus the latest in Dance Floor Funk.

JUST LIKE WOMEN / ELECTRONIC SMOKE

SIGNALS

6:30 pm - 9:00 pm

May 1 Just Like Women: tune in for feminist news and analysis and women's music. May Day! M'aidez?

May 8 Just Like Women: it's Mother's Day, so tune in for more feminist news and analysis and women's music.

May 15 Just Like Women: the third week in a row of news and analysis from a feminist perspective and women's music.

May 22 Electronic Smoke Signals: tune in for a special feature preview of the International Congress on Uranium Mining to be held in Saskatoon, 16-21 June, 1988. Uranium is in my cranium; give me back my geranium. Eric will have updates from the International Indian Treaty council and the Indigenous Uranium Forum.

May 29 Just Like Women: it's just like, about, by and for women. Our last show for the month of May.

IN THE GRIP OF INCOHERENCY

midnight - 'til plenty late

The wee hours will never be the same. Late-Night chaos with the evil bareman and his almost recovered sidekick: guidmeister. Tonz O Toonz guaranteed to roust even the most hardened narcoleptics.

ZIGGY MARLEY



& THE

MELODY MAKERS

86 ST. MUSIC HALL

THURSDAY MAY 5TH

Doors 7:30 pm

W/Guests SMALL AXE

Tickets: VTC/CBO & all usual outlets.
Info & Charge by Phone 280-4444

Just For The Taste Of It.



PRODUCED BY PERRYSCOPE



V-CON 16



A SCIENCE FICTION CONVENTION

MAY 27-29, 1988

Gage Residence, University of British Columbia.

Every spring after the regular classes have finished, an odd looking crowd of humanoids descends upon the U.B.C. campus. As the May long weekend approaches, rooms in the Gage Tower are booked up with members of the V-Con Science Fiction Convention.

It was four years ago that I attended my first "Con" and, believe me, it was pretty radical. Strange unadvertised things happen. No, I am not going to let the cat out of the bag. You'll just have to go and find out for yourself. Fun and fantasy are the main ingredients, so find yourself a costume, hop on the galactic express (Metro Transit), and cough up the membership fee.

The organisers of the convention brainstorm for months to come up with a new theme every year. This year they have chosen "the SCIENCE in science fiction", also known to some as hard (technically correct) science fiction. Accordingly they have chosen guests of honor who are well versed in the technical areas of science.

James P. Hogan, once an electronics engineer specializing in digital systems, has published ten novels to date. They are characterised by the positive aspects of human reason and man's ability to create a better tomorrow. He will be presiding as toastmaster.

John G. Cramer will be attending as science guest. He is a professor of physics at the University of Washington and director of their Nuclear Physics Laboratory, where they have a new ten million dollar superconductor linear accelerator. You may want to ask this man a few questions about sub atomic particles.

Hal Clement, nominated for both the Hugo and Nebula awards in 1971 for his book "Star Light", and recipient of the International Fantasy Award for his book "Mission of Gravity", has

accepted the chair as Guest of Honor.

Many other authors will be in attendance including Spider & Jeanne Robinson, Eileen Kernaghan, and Michael G. Coney.

The event will certainly not lack humour and to make dam sure of this, "Mr. Science" will also be present, in some form or another, to answer those pressing questions that you've always wanted to ask. Why is the sky blue? Mr. Science's answer: "The present colour of the sky is caused by an accumulation of the traces of blue aniline dyes produced by the burning of tobacco in cigarettes. As the foul habit of cigarette smoking is stamped out, and photo destruction of these insidious dyes takes place in the upper atmosphere, the sky will slowly return to its normal, beautiful salmon pink colour." Mr. Science is a non-smoker.

You're probably wondering what actually happens once these eggheads gather together on a deserted campus. Some call it "high-minded social intercourse of genre cognocientie". Others just say "Party", but that's not all. There will be panel discussions, readings by the authors themselves, art displays, slide shows, gaming rooms, a dealers room, writers workshops, many many movies and tv shows, a costume contest and a dance. Fact is, there will be so many things going on that it is impossible to see everything. Get there early on Friday evening so you can plan ahead.

I remember the first time I attended, it was difficult to decide whether I should check out a showing of "Metropolis" with its original soundtrack, the brass brassiere slide show, or a panel discussion with Robert Block on the subject of brutality in horror films. A tough decision to say the least.

For the collector, this may be the place to find that rare book or medallion that has been missing from your collection for so long.

For artists who paint and draw fantasy and science fiction oriented work, this is a place to not only display your work but make a few bucks too, as there is an auction at the close of the convention.

For those who like to socialise there is a hospitality room where one might find any number of loquacious conventioners who are willing to discuss far fetched philosophies and theories concerning our ever expanding universe.

The earlier you join, the cheaper it is. The price for a weekend pass bought before May 16th is a mere \$20. At the door it will cost \$24. Children under twelve accompanied by an adult are admitted for half price, under six are admitted free. Last time I attended a convention they were selling passes for the following year's event at the give away price of \$10. So, theoretically, if you joined before your sixth birthday, and took out a life time membership, you might never have to pay anything. With the ever increasing possibilities of life extension it could turn out to one heck of a saving, but don't take my word for it, they may have changed their policy to compensate for this.

To join, send a cheque or money order to:
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Expo Theatre

Friday June 24, 8:30 pm
Opening Night Double Bill
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Yousouf NDour et les Super Etolles
de Dakar

Vancouver Playhouse

Sunday June 26, 8:00 pm
J.J. Johnson Quintet

Western Front

Sunday June 26, 5:30 pm
Horace Tapscott
Monday June 27, 5:30 pm
George Lewis
Tuesday June 28, 5:30 pm
John Oswald and Alex Varty
Wednesday June 29, 5:30 pm
Hal Russell's NRG Ensemble
Thursday June 30, 5:30 pm
Tom Cora

86 Street Music Hall

Saturday June 25, 10:00 pm
Manteca
Tuesday June 28, 10:00 pm — Double Bill
Randy Brecker Quartet • Hugh Marsh

Commodore Ballroom

Friday July 1, 10:00 pm
Real Sounds (of Zimbabwe) plus
Themba Tana's African Heritage
Saturday July 2, 10:00 pm
Bill Bruford's Earthworks
Sunday July 3, 10:00 pm
Ornette Coleman and Prime Time plus
Lunar Adventures

Vancouver East Cultural Centre

Saturday June 25, 8:00 pm
Andrew Hill plus Unit E

VECC con'td.

Sunday June 26, 8:00 pm
String Trio of New York with Jay Clayton
plus Joe Bjornson Quartet
Monday June 27, 8:00 pm
Six Winds plus Chief Feature
Tuesday June 28, 8:00 pm
Masqualero plus Video Barbeque
Wednesday June 29, 8:00 pm
Charlie Haden's Quartet West plus
Claude Ranger Quartet
Thursday June 30, 8:00 pm
Michele Rosewoman Quintet plus
Turnaround
Friday July 1, 8:00 pm
Semantics plus Rene Lussier, Jean Derome
and Tom Cora
Saturday July 2, 8:00 pm
Gary Burton Quintet plus
John Rapson Quartet
Sunday July 3, 8:00 pm
Archie Shepp and Horace Parlan plus
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